



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

13.14 SEASON

EARLY MUSIC CONCERTS

The Coronation of King George II

SCHOLA CANTORUM AND THEATRE OF EARLY MUSIC

Daniel Taylor, Conductor

January 26, 2014

Trinity College Chapel
University of Toronto
6 Hoskin Avenue

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The Coronation of King George II “VIVAT REX”

**Featuring the University of Toronto's Schola Cantorum joined by the
Theatre of Early Music Orchestra conducted by Daniel Taylor.**

JANUARY 26, 2014 - 7:30 PM

**TRINITY COLLEGE CHAPEL
6 HOSKIN AVENUE, TORONTO, ON**

Since the coronation of William the Conqueror at Westminster Abbey in 1066, every monarch has been crowned in a majestic service full of pomp and glorious music. Searching through libraries of the Chapel Royal and the Westminster Abbey, Daniel Taylor, guided by leading musicologists, brings trumpet fanfares, drum marches and the music of Gibbons, Purcell, Parry, Taverner and Handel to reconstruct the magnificent evening honouring King George II that will capture the splendour of the occasion.

PROGRAM

Trumpet Fanfare

Procession of Drums

A Grand Instrumental Procession

George Frideric Handel
(1685-1759)

I was Glad

Sir Hubery Parry
(1848-1918)

The King Shall Rejoice

Handel

Drum Solo

Drop, Drop Slow Tears

Orlando Gibbons
(1583-1625)

Remember Not O Lord

Henry Purcell
(1659-1695)

Hear my Prayer

Purcell

Jerusalem

Arr. John Taverner (1944-2013)

Trumpet Fanfare

Zadok the Priest

Handel

Worthy is the Lamb (from Messiah)

Handel

ABOUT THE PROGRAM

The Hanoverian King of England George I died on 11 June 1727 whilst on his way back to his native Germany. His only son was proclaimed king three days later by the Privy Council. Every monarch since William the Conqueror had been crowned at Westminster Abbey, in a tradition stretching back to 1066. To crown England's new King George II a magnificent coronation service full of pomp, ceremony and fine music was required.

The Privy Council met three days after the death of the king but, with a new monarch on the throne, there would have been many pressing matters of state to which to attend. So it was nearly two months later, on 11 August, that the coronation was first officially discussed. October 4th was proclaimed as the date for the service. More detailed discussion was probably limited because the Archbishop of Canterbury was away, convalescing from illness in Tunbridge Wells. In his absence, it seems likely that the Lord Chamberlain and the Dean of the Chapel Royal, Edmund Gibson (also Bishop of London), took it upon themselves to make the practical arrangements.

Much of the music to be performed would, following established tradition, have been taken from that performed at previous coronations. The commissioning of any new

compositions for the service would normally have been entrusted to the Organist and Composer of the Chapel Royal, but disaster struck when, on 14 August, the incumbent of that post, William Croft, died. On 18 August the Bishop of Salisbury recommended that Maurice Greene succeed, but his appointment was not officially confirmed until 4 September, by which time arrangements for the coronation would have been well under way. In any case, it seems that the king had already made up his own mind, and on 9 September the newspapers announced that 'Mr Hendel, the famous Composer to the opera, is appointed by the King to compose the Anthem at the Coronation which is to be sung in Westminster Abbey at the Grand Ceremony'. Handel seems actually to have been commissioned to write not one, but four new anthems for the occasion. He would have had to begin work immediately.

All the parties looked back to previous coronations for their precedents, both musical and liturgical. On the possible form for the service, the archbishop wrote from his convalescence to the council explaining: 'Before I left Lambeth, I got into my hands the Original Book of Archbishop Sancroft, all written by Himselfe, by wch He Crown'd King James & Queen Mary ... But the King's Religion obliged Him to omit the whole Communion

Service ... My immediate predecessor Archbp Tenison, who Crown'd both Q Anne and his late Matie King George, took great pains to settle this Office in a better method than had ever been done before: and indeed he has succeeded so well in it, that in my Opinion a better form cannot be framed for the Coronation of His Majestie. But in that there is nothing of the Queen's Coronation: That part of the Office therefore may with very little change of some expressions be taken out of Sancroft's form.'

These suggestions do not seem have been passed to Handel who, without firm indications from the bishops, turned to the most complete account he could find, the excellently detailed description by Sandford of the 1685 coronation of James II. On 5 September Archbishop Wake proposed his own order of service to the Privy Council committee now dealing with the arrangements. But he still could not finally make up his mind about some of the finer details of the Investitures— or perhaps the committee did not agree with him — and took his order away yet again to reconsider. Only on 20 September was an order of service agreed, based largely on the 1714 coronation of Queen Anne. At the same time it was announced that the coronation was to be postponed for a week as high tides were now predicted to flood Westminster Hall on the chosen date. The archbishop was instructed 'that One Hundred Copies be printed forthwith, fifty

whereof are to be delivered for the use of the Lords of His Majesty's most honourable Privy Council and the other Fifty, for the Service of those who are to officiate at the Abbey'. Presumably the congregation of more than a thousand were to receive no service paper. They would, were they to have read Parker's Penny Post dated 4 October, have learned that: 'Mr Hendle has composed the Musick for the Abbey at the Coronation, and the Italian Voices, with above a Hundred of the best Musicians will perform; and the Whole is allowed by those Judges in Musick who have already heard it, to exceed any Thing heretofore of the same Kind: It will be rehearsed this Week, but the Time will be kept private, lest the Crowd of People should be an obstruction to the Performers.'

By the end of September Handel had clearly finished his new compositions. Predictably, with no instructions apparently passed to him (or perhaps they were conveniently ignored), the results come the day of the coronation were delightfully confused. The printed order at times bore little relation to what actually took place. Handel's texts in his own anthems did not match what was printed in the service paper; several anthems were performed at different positions in the service to those officially sanctioned, and some pieces meant to be set to music apparently were not, and vice versa. The actual musical performances too suffered from more than a egree

of disorganization. Archbishop Wake, perhaps miffed because he felt Handel had hijacked the order of service, wrote a series of caustic comments in the margin of his own service paper, commencing with 'No Anthem at all Sung ... by the Negligence of the Choir of Westminster' and against Handel's first anthem was marked the terse comment: 'The Anthem all in confusion: All irregular in the Music'. The lack of musical co-ordination on the day cannot have been helped by the performers' being placed on two specially built platforms on either side of the abbey, their views interrupted by the altar. To make matters worse, five of the ten boys from the Chapel Royal choir had left with broken voices in June and such was the duplication of adult jobs between the two musical establishments that only one singer from the abbey was not accounted for from within the ranks of the Chapel Royal choir.

There is no indisputable record of exactly where in the coronation each piece was performed. Wake's order of service give us useful guidance: the Clerk of the Cheque's account of the service contradicts some of this although research indicates that the authorities had followed tradition in returning to settings of the past for several important musical sections of the service, searching through the abbey and Chapel Royal libraries for what was still in stock from previous coronations. So it is from a collation of all this information, with its mixture of

'old' music from the greatest English composers of the previous hundred years with the latest, fashionable music of Handel at his most stately and spectacular, that we form our reconstruction of this most splendid, and magnificently British, pageant.

Final preparations for the coronation day start early in Westminster Abbey. The last items are placed in their positions: the ampulla is filled with oil, and laid on the altar with its ceremonial spoon. The congregation of the great and the good take their seats, filling every corner of this most impressive of Gothic abbeys. Special galleries have been constructed to add extra seats. Our listening position is that of a privileged attendee, placed near the altar at the east end of the abbey: the preparations at the west door, some hundred metres down the nave, thus are heard in the distance. Looking upwards we see the astonishing vaulted ceiling, the highest in England, stretching 31 metres above us. Outside, the architecture of the west end is markedly different to that we know today, for the two west towers which greet today's royalty were only added by Nicholas Hawksmoor between 1735 and 1740.

The archbishop and Choir form their procession outside the west door of the abbey whilst they await the arrival by carriage of King George and Queen Caroline. As they stand alongside the dean and officials of Westminster, the king and queen's own clergy

and the choirs of both the abbey and the Chapel Royal, the abbey's great bell tolls, symbolically calling the congregation to the ceremony. The royal procession is announced to the congregation by the first of many trumpet fanfares, sounded by trumpeters of the Royal Household standing at both sides of the abbey's west end while the fanfare is followed by ceremonial drummers.

The young Scholars of Westminster School had been granted the right by King James II in 1685 to greet the new monarch as he enters the Abbey. They now greet him with their privileged: being scholars, they are the only people to do so in Latin. Another trumpet fanfare sounds as a preface to the introit, performed by the combined choirs of the abbey and the Chapel Royal at the west door. In his capacity first as organist at St George's Chapel, Windsor, and subsequently as one of the musicians at the Chapel Royal, William Child (1606–1697) had been organist at three coronations during the previous century: those of Charles II, James II and William and Mary. The clergy and choir process up the aisle through the vast congregation whilst the orchestra plays Handel's Grand Instrumental Procession, later used as the stirring overture to *The Occasional Oratorio*. Archbishop Wake noted that the anthem scheduled in the service paper to greet the king and queen on their arrival at their seats 'was omitted and no anthem at all sung ... by the Negligence of the

Choir of Westminster', but Jonathan Smith recorded that I was glad when they said unto me was sung in a 'full anthem'. Henry Purcell (1659–1695), himself of course a former organist of Westminster Abbey, had written a fine setting of this text, from Psalm 122, for the opulent coronation of King James II in 1685; this evening's concert offers two celebrated anthems by the great composer. Anthems almost certainly still in the abbey library – though perhaps already wrongly ascribed, as it was to remain for many years, to John Blow.

During this anthem the king and queen pass through the main body of the abbey, on through the choir, and up the steps to their positions at the east end where they sit in chairs placed in front of, and below, the two thrones. They make their private devotions. After the anthem is finished, the archbishop (on the occasion, but not this evening) accompanied by the Lord Chancellor, Lord Great Chamberlain, Lord High Constable and Earl Marshal) presents the new king to the people, asking if they are willing to pay their homage to their monarch.

The archbishop is answered first by the assembled bishops, and then by the peers and nobles, who 'signify their willingness and joy, by loud and repeated acclamations, all with one voice crying out "God save King George"' Again, the trumpets sound a fanfare in a royal salute.

For the singing of the litany, performed in the glorious setting by the former Gentleman of the Chapel Royal, Thomas Tallis (c1505–1585), a bishop, wearing his cope, kneels at a faldstool above the steps of the theatre. Both Tallis and Purcell's sublime compositions are haunting in their simplicity. The anointing of the monarch by the archbishop is prefaced by the singing of the great hymn 'Jerusalem'; in true Anglican tradition the entire congregation of the abbey joins in.

That rousing hymn is followed by a work that has never been eclipsed as the greatest of all coronation compositions, the only one to have been repeated at every subsequent crowning of a British monarch: Handel's extraordinary setting of the Old Testament text from the First Book of Kings, Zadok the Priest. Its opening instrumental prelude, commencing with a whispering arpeggionic piano, is brilliantly orchestrated to create one of the most inexorable crescendos of the whole canon of western music. In the two following sections Handel is at his most regally ceremonial.

The king has been anointed on his head, breast and hands, and presented in a series of spoken ceremonies with the spurs, sword, robe and orb of state. His Investiture is prefaced by the presentation of two further tokens, a ring for the fourth finger of his right hand, and two sceptres, one with a dove, the other with a cross, placed

respectively in his left and right hands. His Investiture is celebrated by a trumpet fanfare, the solemnity of the moment enhanced by the addition of timpani. The archbishop, standing in front of the abbey's altar, takes up the crown and blesses it. Assisted by the other bishops and by the Dean of Westminster, the archbishop crowns King George. A trumpet fanfare rings out and the entire congregation in the abbey, in a thrilling moment, 'with loud and repeated shouts' acclaim their new monarch. The instructions are simple: 'The drums beat and the Trumpets sound and all the People shout, crying out: God save King George. Long live King George. May the King live forever!' The archbishop presents the king with a Holy Bible, signifying wisdom and law, and then blesses him.

The king is now crowned. The queen, who has sat silently through the ceremony so far, must be anointed, given a ring, and then her crown, sceptre and ivory rod. Handel's excerpt from Messiah "Worthy is the Lamb" is suitably celebratory complete with soaring vocal lines and a dramatic pause before the final statement "Amen".

But as soon as the 'Amen' was uttered, the king and queen replace their crowns, take up their sceptres again and return to their thrones for the final pageantry of the occasion. The traditional trumpet call 'Draw Swords' sounds but the king and queen are

led into St Edward's Chapel, where they put on their royal robes, made of purple velvets and the procession leads them back towards the outside world. As the abbey's great doors are thrown open, the king and his queen are greeted not only by the pealing of the bells of Westminster Abbey but, on that signal, by the extraordinary sound of the combined bells of all the churches

of London co, joyfully celebrating this most glorious of coronations.

DANIEL TAYLOR AFTER
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Many thanks to Robert King for his permission to quote his research and for his important work.

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Texts and Order of Service

Trumpet Fanfare

Procession of drums

A Grand Instrumental Procession

Proclamation by the Choristers: "*Vivat, Vivat, Vivat*"

I was Glad

I was glad when they said unto me, we will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem
Jerusalem is builded as a city that is at unity in itself.

Archbishop: *Sirs, I here present unto you King George, your undoubted King. Wherefore all you who are come this day to do your homage and service, are you willing to do the same?*

The Peers and assembled Nobles: ***God save King George!***

Archbishop: *Sirs, I here present unto you King George.*

The Peers and assembled Nobles: ***God save King George!***

The King Shall Rejoice

The King shall rejoice in they strength, O Lord.
Exceeding glad shall he be of thy salvation.
Glory and great worship hast thou laid upon him.
Though hast prevented him
With the blessings of goodness and hast set
A crown of pure gold upon his head
Alleluja

Drum Solo

Drop, Drop Slow Tears

Drop, drop slow tears,
And bathe those beauteous feet
Which brought from Heaven
The news and Prince of Peace.
Cease not, wet eyes,
His mercy to entreat;

To cry for vengeance
Sin doth never cease.
In your deep floods
Drown all my faults and fears;
Nor let His eye
See sin, but through my tears.

Remember Not O Lord

Remember not, Lord, our offences,
Nor th' offences of our forefathers;
Neither take thou vengeance of our sins,
But spare us, good Lord.
Spare thy people, whom thou has redeem'd
With thy most precious blood,
And be not angry with us for ever.
Spare us, good Lord.

Hear My Prayer

Hear my prayer, O Lord, and let my crying come unto thee.

Archbishop: *O God, the Father of Heaven; have mercy upon us miserable sinners.*

Choir: *O God, the Father of Heaven ...*

Archbishop: *O God, the Son, redeemer of the world; have mercy upon us miserable sinners.*

Choir: *O God, the Son, redeemer of the world ...*

Archbishop: *O God, the Holy Ghost, proceeding from the Father and the Son, have mercy upon us miserable sinners.*

Choir: *O God, the Holy Ghost ...*

Archbishop: *O Holy, blessed, and glorious Trinity, three persons and one God; have mercy upon us miserable sinners.*

Choir: *O Holy, blessed, and glorious Trinity ...*

Archbishop: *That it may please thee to keep and strengthen in the true worshipping of thee, in righteousness and holiness of life, thy servant George, our most gracious King and Governor.*

Choir: *We beseech thee to hear us, good Lord.*

Archbishop: *That it may please thee to bless and preserve our gracious Queen Caroline, Frederick Duke of Edinburgh, and all the Royal Family.*

Choir: *We beseech thee to hear us, good Lord.*

Archbishop: *O Lamb of God that tak'st away the sins of the world; grant us thy peace.*

Choir: *O Lamb of God ...*

Archbishop: *O Lamb of God that tak'st away the sins of the world; have mercy upon us.*

Choir: *O Lamb of God ...*

Archbishop: *O Christ hear us.*

Choir: *O Christ hear us.*

Archbishop: *Lord, have mercy upon us.*

Choir: *Lord, have mercy upon us.*

Archbishop: *Christ, have mercy upon us.*

Choir: *Christ, have mercy upon us.*

Archbishop: *Lord, have mercy upon us.*

Choir: *Lord, have mercy upon us.*

Jerusalem

And did those feet in ancient time.

Walk upon Englands mountains green:

And was the holy Lamb of God,

On Englands pleasant pastures seen!

And did the Countenance Divine,

Shine forth upon our clouded hills?

And was Jerusalem builded here,

Among these dark Satanic Mills?

Bring me my Bow of burning gold;

Bring me my Arrows of desire:

Bring me my Spear: O clouds unfold!

Bring me my Chariot of fire!

I will not cease from Mental Fight,

Nor shall my Sword sleep in my hand:

Till we have built Jerusalem,

In Englands green and pleasant Land.

Trumpet Fanfare

Zadok the Priest

Zadok the Priest, and Nathan the Prophet anointed Solomon King.
And all the people rejoic'd, and said:

God save the King! Long live the King!
May the King live for ever,

Amen, Alleluja.

Archbishop: *God save the King! God save the King!*

The Peers and Assembled Nobles response (repeated): ***God save the King!***

God save the King! God save the King!

Worthy is the Lamb

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood,
to receive power, and riches, and wisdom, and strength, and honour, and glory,
and blessing.

Blessing and honour, glory and power, be unto Him that sitteth upon the throne,
and unto the Lamb, forever and ever.

Amen.

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Daniel Taylor, C onductor

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Heinrich Schutz: Musikalische Exequien

Join Daniel Taylor and musicians of the Schola Cantorum and Theatre of Early Music in Heinrich Schutz's *Musical Funeral Rites*, supported by original period-instruments. The program rounds out with Buxtehude's motet *Jesu Meines Lebens Leben* (recorded by the Schola Cantorum last spring)

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